

ST. LOUIS UNIVERSITY PRESENTS

OVER *and* BACK

AN ORIGINAL MUSICAL COMEDY

BOOK
and
LYRICS

BY
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MUSIC

BY
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ODEON
ST. LOUIS
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Musical Numbers
From
Over and Back

Lyrics
By
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Music
By
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St. Louis University, St. Louis, Mo.

When The Band Plays Yankee Doodle

Allegro - American Style.

Vamp

ff

Bil - ly Bow-en could-n't re-cog - nize a tune, Could-n't hum a line of mel-o - dy;
 Bil - ly took his song a-cross from U. S. A., Taught it to the Eng-lish and the French;

Gall - i Cur-ci's sing-ing and a dark y's croon, Sounded just the same to Bil - ly
 Hummed it as he swung a-long to end the fray, Sang it as he charged the German

B. At the symph-o - ny or op - er - a he'd loud - ly snore, Chor - al clubs were
 trench. Ev' - ry sol-dier as he joined in Bil - ly's one re - frain Gripped his gun and

sleep-ing drugs to him; Pi - an - ol - as, loud vic-tro-las he'd ig - nore, But he'd
 knew he had to win Eur - ope leaped to Vic - try at that Yank - ee strain, Bil - ly

CHORUS

shout with pat-ri - o - tie vim, _____ When the band plays Yank - ee Dood - le Dan - dy, _____ Call me
shouts it now in old Ber - lin, _____

up for I want to be there, _____ Then I'll bring the flag I've al-ways han - dy, _____ I'll

fling my hat in-to the air _____ That's the song that won the Re - vo - lu - tion _____

_____ And they sang it while watch - ing the Rhine _____ When the flag on high bids

soldiers do or die, Yank - ee Dood - le, boys, for mine. _____ When the mine. _____

The Cigaret From Home

Moderato

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like 'p' (piano) and 'p' (piano). The lyrics are as follows:

Dear old ci - gar - et; How can I for - get? Ev' - ry puff's a Mem - o - ry.
 From a grey - ish cloud Smil - ing, sweet - ly proud, Moth - er holds her ten - der arms.

Call - ing back to mind Fac - es fond and kind, Dear ones who sent you thus to
 Crowned in sil - ver haze, She of win - some ways Watch - es a - midst the war's a -

me. In your sil - ver smoke I see the ones who wait me there, Why
 larms. Wiz - ard ci - gar - et each puff a - wakes a liv - ing scene; Your

Ev' - ry puff sur - mounts a vis - ion dear. Lin - ger with me yet,
 ma - gic wafts the loved one from a - far. Glow - ing through the night,

Dear old ci - gar - et, Com - fort the lad who's lone - ly here.
Lo, your crim - son light Bright - ens in - to a bea - con star.

cresc. *rit.*

CHORUS

Pale Ma - gi - cian in my fing - ers swift - ly form of smoke your mag - ic frame of gray;

p

Round the face that in my mem - 'ry lin - gers; Build your mys - tic bridge to yes - ter - day; So

con - jure up the one that bought you fond - ly bid you see me out a - cross the foam.

Dear old ci - gar - et from home. home.

1 2

p

Tiger Rose



Vamp

Voice

Deep in dusk Ca - na - di - an wild; Bloomed the love-li - est
Swayed by tem - pest, glowing with sun, Love per - fum - ing her

The piano accompaniment for the first vocal line features a complex texture with many chords and arpeggiated figures in both hands.

Rose; Soul as sweet and fresh as a child's; With a heart whence merriment flows. Ev' - ry dashing
heart, Sought by man - y, gathered by none, Ti - ger Rose still blossomed a - part. Then he swung from

The piano accompaniment for the second vocal line continues the complex texture with many chords and arpeggiated figures.

lad with a sigh Pledged her deep in his wine; None could wake the love in her eye 'Till a
out of the West, Plucked his flowerlike maid, Placed her gent - ly close to his breast To the

The piano accompaniment for the third vocal line continues the complex texture with many chords and arpeggiated figures.

CHORUS

song rang through the pine. Ti - - ger Rose, Ti - - ger Rose,
pine's soft ser - e - nade.

rall.

marcato

The piano accompaniment for the chorus begins with a 'rall.' (rallentando) marking and then transitions to a 'marcato' (marked) tempo. It features a series of chords and arpeggiated figures.

Daughter of the wind and sun and showers, Your hair is made of the mist;

Your cheeks the breezes have kissed; Yours the fragrance born of flow - - ers.

Ti - - ger Rose, My dear Rose, Light'ning in your eyes, dear, flashing

glows. The for - est lone - ly and bare Blooms gay for wait - ing me there Is

Rose, my fair - est Ti - ger Rose. Rose. *sustain*

Say Lusty Aida

Moderato *Vamp*

mf *p*

Grand op - 'ra mu - sic had cap - tured the soul of William Bai - ly;
 Grand op - 'ra mu - sic made col - ored A - i - da sim - ply wear - y;

Sen - or Ca - ru - so and Ro - sa Ra - i - sa made him smile.
 Light op - 'ra stuff was the mu - sic to fill her with de - light.

Called on a la - dy A - i - da to se - re - nade her dai - ly; Sing - ing his lay
 "That aint no way," she would hol - ler, "to call a la - dy dear - ie! Sing me a song

Grand op - 'ra man - ner and style. He'd groan and moan, In ten - or
 Like Rudolph Friml would write. So chuck it soon, Grand op - 'ra

l. h.

tone; "A - i - da own, Ah's here a - lone."
coon; And learn to croon A rag-time tune."

CHORUS

Say, lust-y A - - i - - da. My col-ored A - - i - - da,

O Ba-by, how Ah need a Black so-pra-no to sing in this scene.

Your Rha-da-mes is wait - ing, Mu - sic his lungs di - lat - - ing. Oh my

col-or-a-tur-a Col-o-ra-do-ma-dur-a! Oh A - i - da, my op - er-a queen. queen.

While Egypt Sleeps

Moderato

A mo-dern man and maid - en Be - side the mys - tic
E - gyp - tian man and maid - en In mum - my wrappings

Nile,
lie; In groves with per - fume la - den The moon - lit hour be -
Long years a - go they strayed in The tem - ple groves near

guild.
by. The Sphinx is smil - ing o'er them Its smile long a - ges
The stars bent low to light them; The Nile was hum - ming

old;
sweet The night birds car - rol for them With throats of li - quid
The night - en - gales de - light them, The Sphinx would smiling

gold; _____ He tells the time-old stor - y Of love and loy - al - ty.
greet. _____ As mo - dern man dis - cov - ers The maid-en loves him true,

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes complex chords and arpeggiated figures.

By Pharaoh's van - ished glor - y He vows his fe - al - ty. _____ While E - gypt's
It seems the an - cient lov - ers Had leaped to live a - new. _____

The second system continues the musical score with similar notation and accompaniment. The piano part features prominent triplets in the right hand.

CHORUS

sleep - ing, _____ Lo, the Sphinx is keep - ing _____ Watch, dear, _____

The third system is the beginning of the chorus. It features a vocal melody and piano accompaniment. The piano part includes triplets in the right hand.

_____ o - ver just us two; _____ He seems to smile, dear, _____ While the mys - tic

The fourth system continues the chorus. The piano accompaniment includes triplets in the right hand.

Nile, dear, Sings all the while, dear, In his love for you.

All E - gypt's His - t'ry, Ma - gie lord and mys - t'ry

Tri - bute at your feet have laid; Per - fume

of flow'rs sur-round you Spir - its of Phar-oahs crowned you, My own

a - dored E - gyp - tian Maid. While E - gypt's Maid.

